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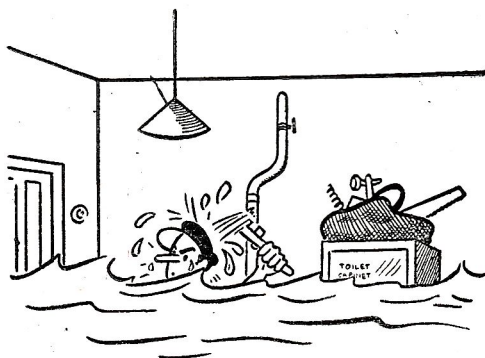
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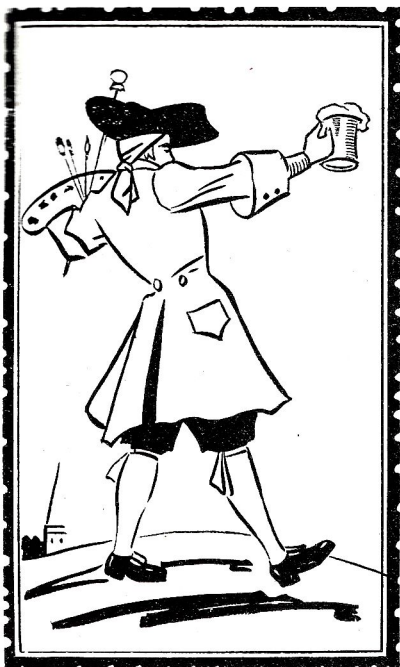


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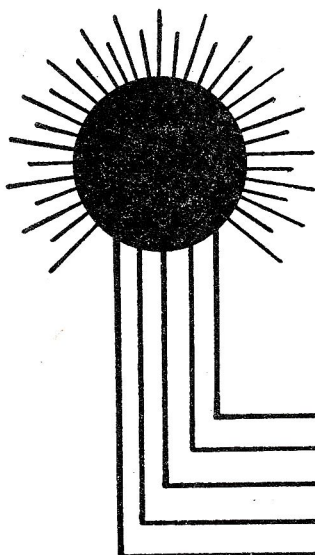
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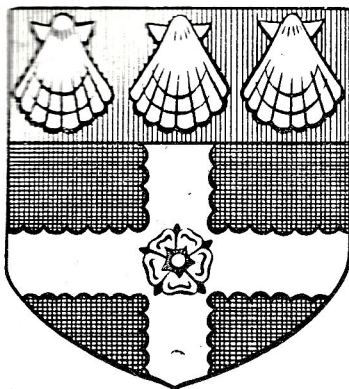
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THE UNIVERSITY, READING

THE UNIVERSITY,
READING.

I am glad to have this opportunity of commending the Students' "Rag Day" to the interest and goodwill of the citizens of Reading.

It is not easy to produce a "Rag" which will entirely escape criticism. If the proceedings are lively it may seem to some to be rowdy; if they are comparatively restrained it will be criticised as dull and tame.

What I think nobody can criticise is the aim and purpose of the "Rag," namely, to collect funds for charities, and especially for children's charities. A great deal of energy, enthusiasm and effort has been expended in the planning and performance of these activities. And I venture to hope that those who may be asked to make a financial contribution will respond as generously as they can, remembering the children on whose behalf these efforts have been made.

J.F. Wolfenden.

Vice-Chancellor.

15TH JANUARY, 1951.

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SPECIAL PROBLEMS

STOP PRESS

Details for the Painting Competition may
be found on Page 30.

Don't forget the Rag Day Procession.
which starts at 3 o'clock—we hope!

Acknowledgments

The Editors would like to express their
appreciation and gratitude:

To STEPHEN POTTER

PATRICK CAMPBELL

COLIN HOWARD, EDGAR SPENCELEY, and
the Editor of the London *Evening News*
for articles

To NATHANIEL GUBBINS for an interview

To RICHARD MURDOCH

WILFRED PICKLES

JOY NICHOLS, JIMMY EDWARDS and DICK
BENTLEY for good wishes

To BARRY APPLEBY and the Editor of the
Daily Express for cartoons

To All Students, successful or otherwise, who
contributed.

Rags Committee would like to thank all those
organisations, firms and individuals who have
helped in any way whatsoever for their generous
assistance and co-operation.



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EDITORIAL.

Every year at about this time we see signs of spring : the flowers start budding, the birds start building, young men start fancying—and “ Rattler ” comes out !

This year being no exception, we are once again appealing to all good people to come to the aid of our special cause, the children's charities. Our Rag Day activities we hope will amuse and entertain, and we invite all to join in, in spirit if not in body.

May we thank you for your support so far, in buying “ Rattler,” and wish inhabitants and inmates alike a jolly good Rag.

DIANA MORGAN.

BRIAN AUSTIN.

RAG COMMITTEE 1950-51

Chairman: JOHN WARNER.

Aided (!) by

PAT FELLOWES

JANET STURGE

BRIAN AUSTIN

MAUREEN BOURKE

DIANA MORGAN

TOM JOHNSON

MAX HUNT

JULIA BALL

JOAN TROTT

JUNE SOLLIS

NEVILLE JOY

PAT CARTER

BARBARA ROGERS



"WHO'S HAD MY SANDWICHES?"

Workshop errors do occur occasionally! But someone's lucky—you see the sandwiches contained some of the excellent meat that the foreman's wife obtained from . . .

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Dear Editors,

Thank you for asking for a contribution to "Rattler."

The invitation has enabled me to put into practice a proposal which has been steaming up at the back of my mind for some time.

I am asked, fairly frequently, to write for university magazines; but invariably, the Editor regrets that no recompense can be made for services rendered.

It has, always, been my impression that he has not made a sufficiently imaginative survey of the resources at his command. Accordingly, so that a little light may illuminate this previously blind spot, I make the following proposition.

I will write, for you, a fairly good article of about 700 words, in exchange for a troupe of twenty-four undergraduettes, delivered, free of charge, at my residence.

They must be sober, neat, with normally shaped teeth, and weighing, individually, not more than 8 st. 5 lbs. They must have agreeable singing voices—no sopranos—and be prepared, without quarrelling among themselves, to provide comfort and entertainment of a light and wholesome nature.

Their duties will range from stroking the forehead, running the hand through the hair, and giggling at the right moment, to chorus work in full Hawaiian costume, with two, or more, shows, as the need is revealed, on Saturday nights.

They will be housed in a clean and airy shed at the bottom of the garden, and will be returned to their mothers as soon as, and if when, their purpose has been served.

Yours sincerely,

Patrick Campbell

(Patrick Campbell)

To the Editors,

I would like to write and congratulate you on the theme and purpose of your issue of the "Rattler" which I understand is to be dedicated to the cause of children. At the same time I would like to suggest that in some future number you devote the proceeds to the cause of the parents. The whole trend of modern education is to ignore this depressed class. The celebrated child gambit of innocence and helplessness has gone far enough, and, speaking for the parents, I can say that I am still suffering from the financial difficulties of the psychological trauma of early fatherhood. My first son is the dominant type, and I have only just completed a long course of psycho-analysis made necessary by his small cruelties to us in his infancy. Our second son was brought up in the modern way and trained never to say "Don't" to his parents, but the wound remains, leaving behind the doubtful benefit of my own Works, obviously motivated by the child complex and born out of the reaction against the son.

Hoping you will include this plea for gayer parenthood in your journal,

I remain,

Yours faithfully,

Stephen Potter

(Stephen Potter)

"HAVE A GO, READING!"

DEAR STUDENTS,

Good luck to your 1951 Rag—don't spend all your money during Rag Week, you might want it to bail your best friend out!

Yours sincerely,

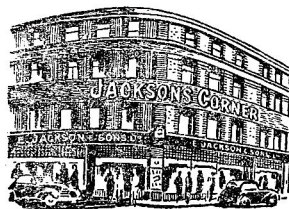
Wigfred Pettle

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when once you have
purchased your
RATTLER!*

*You are never held to
ransom when you decide to
purchase a share and
commence to deal
with the*

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SIZZLE.

They were talking about jobs, and one boasted that he'd had the best job in the world. Challenged about it, the boaster replied, "Well, I used to work for a sultan. Every day I'd sit in a doorway with a bowl of water. As the long line of beautiful girls came through, I'd dip my finger in the water and flick each one of them. When I came to the one that sizzled, I'd finished for the day."

OVERHEARD

"I'm sure he's losing interest, my dear; he only took an hour to say good-night last night."

"I find men so trying, don't you?"

"Yes, dear, always trying."

"What are his intentions, darling?"

"I really don't know, he's been keeping me rather much in the dark."

* * *

A nervous man who stuttered wished to join the local golf club. He approached the Secretary and explained his shyness about the impediment in his speech.

"I think we have just the kind of partner you would like, a young lady who also stutters a little," he was told.

He was duly introduced and was left to start the game. The man by way of breaking the ice said:—

"My name's P-p-p-peter but I'm not a s-s-s-saint." With a coy smile the girl replied:

"My name's M-m-m-mary but I'm not a v-v-v-very good golfer."

* * *

Dear "Rattler,"

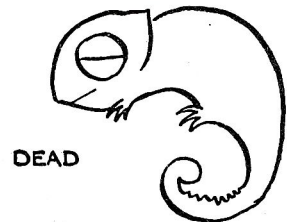
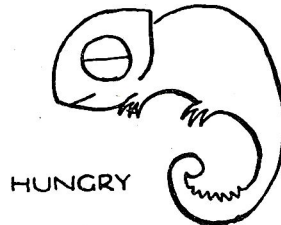
As Manager of the "Much Binding in the Marsh" Country Club may I convey to you from all the staff here—and our member—our sincere wishes for a great success with your Magazine. Costa, who is the Editor of our publication, "The Weekly Bind" would have sent you a specially printed message, but his moustache got caught in the printing machine and we can't get him out.

Yours faithfully and oblige,

Richard Murdoch

Richard Murdoch (Mr.)

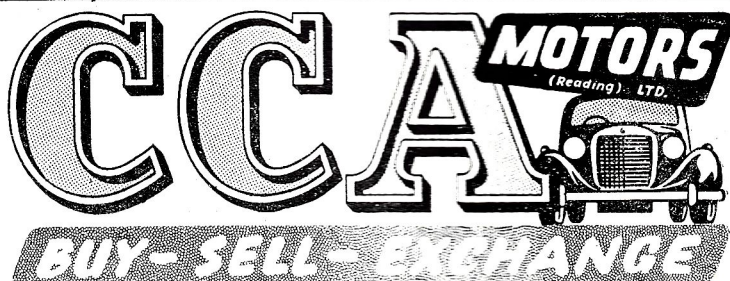
THE CHAMELEON



is an unemotional creature



New Cars?
Ha! Ha! Ha!

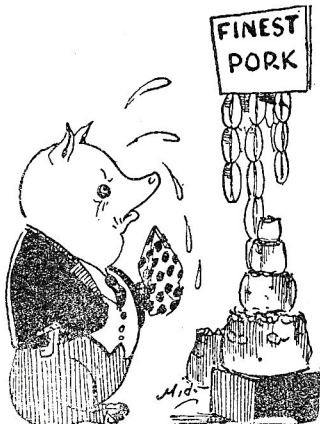


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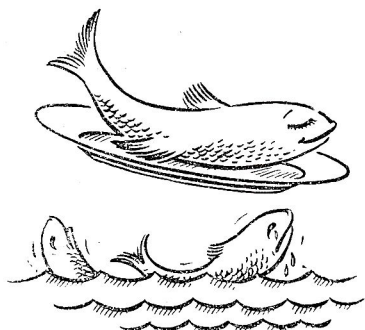


THE SHAPE OF THINGS
TO COME!

It certainly is a "crying shame" if you can't get ANSTEE'S Delicious Sausages. The one remedy is to come early—and be sure of a good meal.

W. E. Anstee & Sons Ltd.
FRIAR STREET — READING

*A fish on the plate
is worth two in the ocean . . .*



*and even more when
the plate is at*

PICTON'S
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St. Mary's Butts, Reading

WHEN A GIRL DISCOVERS SHE'S NOT THE ONLY PEBBLE ON THE BEACH SHE BECOMES : :
A LITTLE BOULDER

CHERCHEZ LA FEMME

IT seems to me that between the ages of fifteen and twenty-five the thing that worries the average male most of the time is the average female, and, conversely, the thing that worries the average female is the average male. The only difference between the sexes is that in the case of the male this condition exists from fifteen to fifty.

The average male has a very slight tendency towards the married state and the average female means to reach that state even if she has to commit murder.

One would think that under the above conditions, a marriage would be the easiest thing in the world to become involved in.

BUT NO!!!

Before the prospective bride and groom get together they must comply with the intricate and highly technical unwritten laws of mating. My study of the art of mating has taken place in most parts of Europe, America and Great Britain, but in no place have I found it more strange than in Reading.

The male resident of our esteemed town on reaching the age of sixteen throws aside his marbles and decides it is about time he had a regular girl friend. Before he can realise this dream, however, he must observe Law Number 1, i.e., he must learn to dance. This is accomplished with the aid of elder sisters, the B.B.C. Dancing Club and much practice in the bath-room away from the prying eyes of his suspicious parents.

Eventually, on or around his eighteenth birthday our hero decides that he has attained sufficient dancing prowess, so on the Saturday night of his choice he eagerly approaches the

spot which has witnessed the beginning of so many of our modern marriages—The Dance Hall.

On entering the hall of fame it will be noticed that our budding Romeo is sticking to all the rules as he parks his coat, storms the Gent's Cloakroom and plasters down his quiff with a well-watered comb. He then pushes said comb into his top pocket in case of emergency, straightens his tie and slouches manfully on to the dance floor.

At this point there crops up one or two more queer laws to be obeyed; first one is required to spend twenty or thirty seconds rubbing one's shoes on the resin-covered floor, then one joins the crowd which is gathered in a very special corner of the hall. This latter fact deserves further exploration, it never fails to amaze me that at the normal dance hall there is usually about one thousand square feet of floor space available and yet the three or four hundred gladiators present insist on pushing themselves into a space some ten feet by six at that point in the hall furthest from the band. On second thoughts, bearing in mind the quality of some of the local bands, this latter fact is not such an inexplicable phenomenon.

Our hero, by now, has scrutinised every female present from top to toe, picked out his dream maiden and is gliding blissfully round the floor to the sweet strains of "Yes, Sir, She's My Baby."

This is his supreme moment, for this moment he has studied Shakespeare's Sonnets, learned one hundred and fifty-six verses of Omar Khayam and doted on Professor Tosh's Publication, "How to Charm with Words."

The conversation goes something like this :—

(PLEASE TURN TO PAGE 15.)



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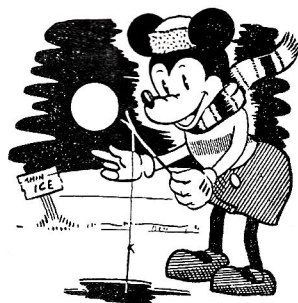
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CHERCHEZ LA FEMME—Continued.

He: "'Ot in here, isn't it?"

She: "Yes it is."

He: "A little crowded, too."

She: "I like it crowded."

He: "Do you come here often?"

She: "Only when my husband's on nights."

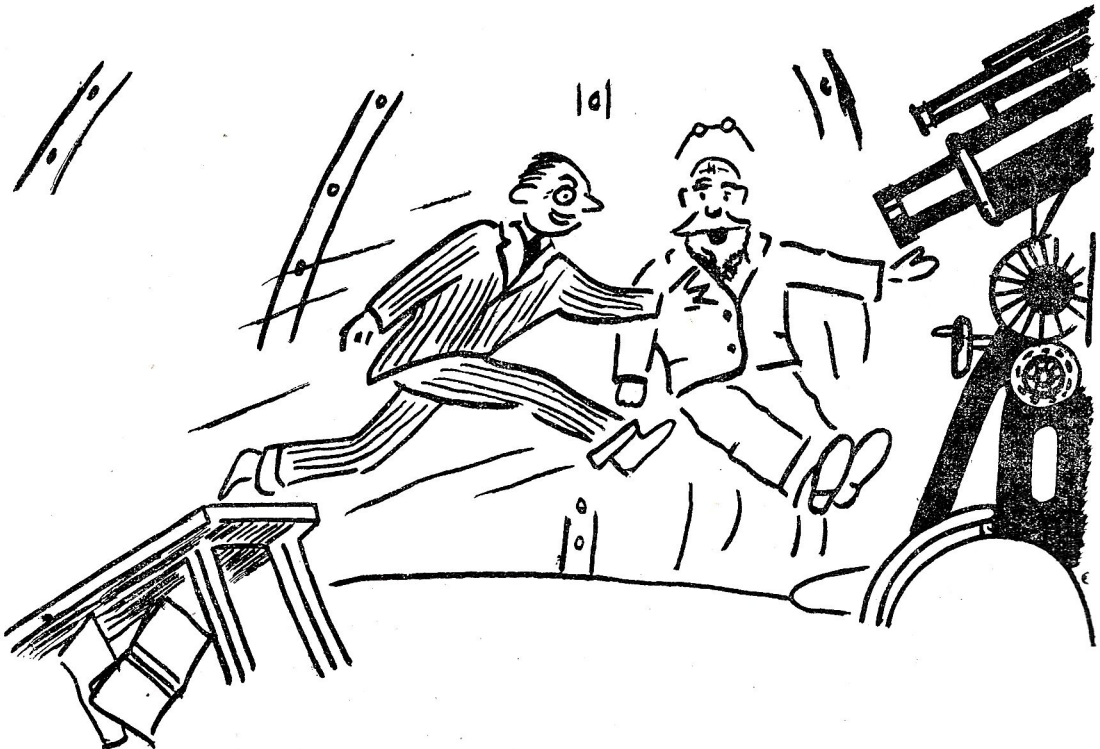
This shakes our leading man somewhat, but after a short rest he continues his search until he finds a girl who disagrees with everything he says and then and only then is he sure that his blood, sweat and tears have not been in vain, for truly here is his future spouse.

After the dance is over he cheerfully walks her the three miles home, plonks an excited kiss on what he firmly believes are her lips and walks home weary of foot but light of heart, dreaming of shoes and rice and composing lyrics to his new found love. Meanwhile our heroine is sat at her dressing table mirror

rubbing in her face creams, cleansing fluids lotions and astringents, and manipulating her hair fixing instruments placidly wondering how much he earns.

Tradition then decrees that they go to the pictures three times weekly and go out dancing each Saturday. This they do faithfully until they get so fed up that they get married.

Besides the pictures and dancing there are two other forms of entertainment in Reading, one is drinking and the other is watching the star-studded football team fight to keep a place in the Third Division. However the male does not indulge in these pleasures until after at least six months of conjugal bliss. After this interim period he concentrates on the latter two forms of relaxation while the little woman stays home raising a family to carry on the Glorious Traditions of the town.—Tu quoque fili.



"Venus! Where?"

Chemical Analysis of a Woman

SYMBOL.—Woo—thought to be a member of the human family.

PHYSICAL PROPERTIES.—Seldom found in a pure state. All colours. Surface usually covered with a film of paint or oxide. Boils at nothing and freezes without reason. Unpolished specimen tends to turn green when in presence of highly polished one. All varieties melt with proper treatment. Very bitter if used incorrectly. Density is not as great as is generally supposed. Pure specimens usually become rosy tint when discovered in natural state. Exhibits magnetic properties in presence of the noble metal.

CHEMICAL PROPERTIES.—Highly explosive and dangerous except in experienced hands. Extremely active when in presence of man.

Possesses great affinity for gold, platinum, silver and precious stones. Has the ability to absorb great quantities of the most expensive food. May explode spontaneously when left alone with man. Undissolved by liquids, but activity is greatly increased when saturated with a spirit solution. Sometimes to pressure. Ages rapidly. Polymerises with age. Sometimes used as a tracer cement in criminal investigations.

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THE GAMBOLS



One hundred and fifty pairs of nylons were recently handed out to members at a club luncheon. Then this announcement was made: "Cards have been posted to your wives announcing this event." From the back of the room came this request: "If that's so, change my size from $9\frac{1}{2}$ to $10\frac{1}{2}$!"

* * * *

Napoleon had just been demobbed. He had had great difficulty with transport and arrived home in the early hours of the morning. Staggering upstairs to bed he was aghast to see a pair of knee-boots standing against the bed-post. Infuriated, he shouted:

"What are these doing here?"

"Oh, don't be silly, darling," answered Josephine, "They're only Wellingtons."

* * * *

CENSORED.—For sight of original apply to Vice-Chancellor.

There was the fan dancer whose husband divorced her because he kept finding her fans under the bed.

* * * *

Her dress was like a barbed-wire fence—enough to protect the property, but not enough to spoil the view.

* * * *

ENTREATY

O, may we not, from this lethargic flow
Of empty days and pallidly chaste nights,
Pluck one brief hour that shall with passion
glow,

A swift intensity of love's delights?

How long, with parched lips, must you and I

Lean yearningly o'er Realization's brink

The while its waters flow untasted by?

Thus must we ever thirst and yet not drink?

Come, fearless as the dawn, we two will fare

And slake the burning throat of our desire!

Shall we, so vibrantly alive, not dare

To consummate a rapture so entire?

See, there the moon glows amber in the west...

We are alone... Come, then... Why, sweet-heart, why

Not seize this hour of love's divine unrset,

And—Yes, dear, yes! Of course the grass is dry!

* * * *

ON EDUCATION

Education is the casting of imitation pearls before real swine.—*Anon.*

The Universities are a sort of lunatic asylum for keeping young men out of mischief.—*Bishop Creighton.*

One takes away from a University much more than one's degree.—*Arthur Waugh.*

The advantage of a classical education is that it enables you to despise the wealth which it prevents you achieving.—*Russell Green.*

IMPORTANT NOTE: All writs for libel, plagiarism, obscenity, etc., should be addressed.

The Editors accept no responsibility.

A Young Man's Game

VISITORS over here for the Exhibition will want to know how to get about London, and if I can be of any help to them I shall be surprised. On paper, the simplest way of getting from Place A to Place B seems to be to hop on a bus and let it take you there. Off paper, it is not so simple, as your chance of hopping on the bus you want is about 1 in 247c. The destinations of all buses are top-secret—foreign agents have been trying to discover them for years without success. They are concealed by code-numbers, the key to which is held only by a few reliable high-ups in London Transport who would as soon see transport revert to private enterprise as betray their trust.

Even the drivers and conductors don't know where they are bound for until they open their sealed orders half an hour out from garage.

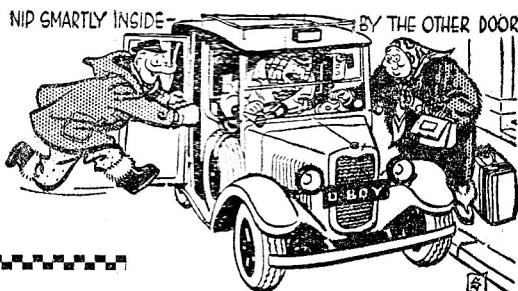
If you make a wild shot and fancy a No. 84 might help you on your way and you accordingly take up ambush at a No. 84 bus-stop, the security department instantly reports your presence to H.Q. All 84s are at once taken out of service, and a succession of every other number is routed past you to baffle you.

The Tube is another popular



mode of getting about, affording the traveller plenty of healthy exercise in tramping from one platform to another when changing trains. The walk at Leicester-square from the Northern Line to the Piccadilly Line is particularly highly thought of by hikers who may be seen any week-end trudging sturdily along the corridors singing cheerily as they go, or sitting at the wayside with their boots off while they eat their frugal meal and pore over the map.

To gain entry into an Underground train you have to be in the



By COLIN HOWARD

(Sketches by Edgar Spenceley)

pink of condition and no gentleman. Do not attempt to fight a lone battle at the more strategically-important stations. Join forces with the others on the platform, pack-down in the 3-2-3 formation, and charge the doors the moment the train comes in.

The alighting passengers, meanwhile, will also have been massing for the fray. The doors are opened, the two forces collide with a sickening clash, and a scene of brutal carnage ensues. The object of the attacking task force is to shove the defenders inside again and take the citadel over their bodies, preferably dead. The aim of the defenders is to roll the attackers back en masse to the escalator, which will quietly pick them up and eject them into the street without further trouble.

* * *

This hurly-burly, of course, is a young man's game. For the older and more timorous, there are taxis. Speaking generally, there are two kinds of taxi. One kind has its flag down, and the other kind has a glove over it.

The best way of getting a taxi is to fix your eye on one going your way and then run after it until it sets down its fare, when you nip smartly inside by the other door. The longer you keep on running, the more you save on your fare.

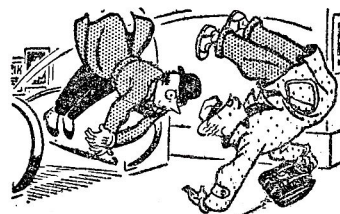
Restaurant and hotel commissionaires have an uncanny power

over taxi-drivers who come frisking up in their taxis at a whistle, like dogs. Fancy you or I daring to treat taxi-drivers like dogs! A friend of mine, noting this, and being aware that nothing makes such an impression on a girl as ability to get hold of a taxi, went dressed as a commissionaire when he took his girl to a fancy-dress dance.

He not only had the gratification of handing her into a taxi in the teeth of all opposition at the end of the dance but made the fare several times over in tips from other guests who thought he was calling the taxi for them.

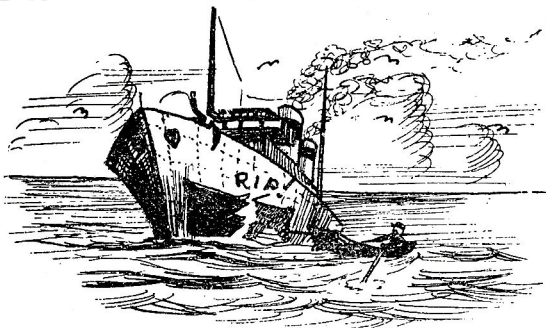
On the whole, however, taxis are slightly easier to trap now than they were at the height of the American Occupation during the war.

In this brief survey I have purposely omitted the sedan-chair. This requires too large a crew to make it an economical proposition, calling as it does for manning fore



EJECT THEM INTO THE STREET

and aft, and independent headlights in the form of a linkboy proceeding in advance of the main body. I have said nothing of the hansom-cab, which is now nothing but a nostalgic jingle sounding through the fog in Hollywood films about London.



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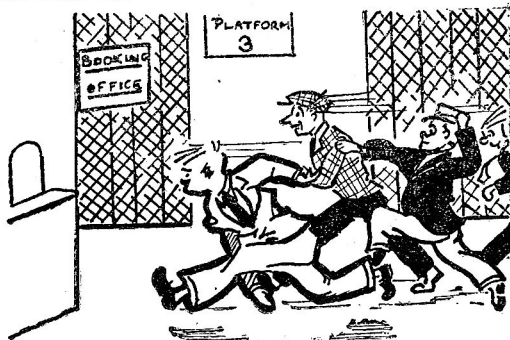
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Good luck to
RAG DAY from

Jay Nichols

Duke Bentley

"Professor"

Jimmy Evans

NOVELS :

THE GERMAN NOVEL : in which two people want each other in Chapter I, but do not get each other until the last chapter.

THE FRENCH NOVEL : in which two people get each other in Chapter I, and from then on till the last chapter do not want each other.

THE RUSSIAN NOVEL : in which two people neither want nor get each other, and about this 1,550 very melancholy pages are written.

* * * *

DOWN TO EARTH

A visitor to a farm was astonished to see a magnificent bull harnessed to a plough, and laboriously towing it around a field.

"Why, in this modern age," he asked the farmer, "do you employ such a fine bull in such a primitive fashion?"

"Well," said the farmer, "that thur bull be the premium stud bull, and once a year I learns 'im that life bain't just one round of pleasure."

WOMEN ARE MOST ATTRACTIVE WHEN THEY ARE AFRAID; THAT IS WHY THEY
ARE SO EASILY AFRAID

21



SOUTHERN GAS BOARD

Sitting on the Fence

We have had the good fortune to secure the support of Nathaniel Gubbins, and take pleasure in publishing the following exclusive interview :—

- (Q.) What made you become a writer ?
 (A.) Can't do anything else.
 (Q.) Would you recommend humorous writing as a serious career ?
 (A.) No. It's too difficult.
 (Q.) Did you enjoy your early life ?
 (A.) No. Also too difficult.
 (Q.) What are your earliest recollections ?
 (A.) Having scarlet fever when I was five.
 (Q.) What was your childhood ambition ?
 (A.) To be a church bell ringer. Later : engine driver. Later : architect.
 (Q.) Have you any hobbies ?
 (A.) No.
 (Q.) Have you any strong dislikes ?
 (A.) Barking dogs and vivacious women.
 (Q.) What is your favourite drink ?
 (A.) Whisky (or rum) and milk. Mixed, of course.
 (Q.) If you were not Nathaniel Gubbins, is there any other character you would like to be ?
 (A.) I don't want to be anybody in particular.
 (Q.) During your working life, have you been anything other than a writer ?
 (A.) Office boy ; private soldier reporter.
 (Q.) Would you say that writing was " 10 per cent. inspiration and 90 per cent. perspiration," or vice-versa ?
 (A.) I would say 100 per cent. perspiration.
 (Q.) Have you ever felt " it is a far, far better thing that I do now . . . " ?
 (A.) No.
 (Q.) What do you think of the present young generation ?
 (A.) They seem exactly the same as my own young generation (about 1914). As you get older life is like seeing a film over and over again.
 (Q.) Do you agree that " a miss is as good as a mile " ?
 (A.) Can't answer this one.
 (Q.) What is your attitude briefly towards :
 a. the rights of man ?
 b. the present crisis ?
 c. the new threat to security ?
 d. ' bebop ' ?
 (A.) Nor this.
 (Q.) To what do you attribute your success as a writer ?
 (A.) Lack of money.
 (Q.) What (apart from health, wealth, friends, a sense of humour, faith, a good wife, a good husband) do you consider to be the greatest factor for happiness in life ?
 (A.) Security.
 (Q.) Have you any message for Reading ?
 (A.) Message for Reading. I like their biscuits.

The interview concluded with the following welcome words :—

Best wishes for your magazine.

Sincerely,

Nathaniel Gubbins

OPPORTUNITY KNOCKS ONLY ONCE, BUT TEMPTATION BANGS ON THE DOOR FOR YEARS 23

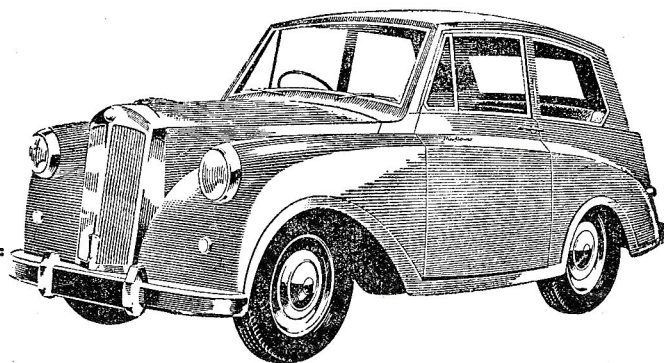
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Your slippers are by the fire dear,
There's a pipe and a book that's new,
Your supper is in the oven dear,
But where the h—l are you?

Obviously he's at -

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"UN PAS DE DEUX"

Suitably attired, with our red tartan sweat-shirts out-flapping our best pastel-shade cords, we padded our sorboed way into a Metropolitan bop-house. To the inexperienced eye we entered a panic-swept inferno of Bacchanalian revelry—but we must rescue our readers from making the same mistake. Here were the Praed St. aesthetes, frenzied only by the Ray Ellington Quartet and an overdose of Coca-Cola.

Here were to be found the intellectual wide-boys, accompanied by their feminine soul-mates—distinguishable only by their split bop-skirts and plunging necklines.

Highlight of the evening was Mr. Ellington's rendition of the "Three Bears":

"—Hey! bop-a-ree bear
said the little wee bear"

followed by a breath-taking

"Bop-a-bye baby in a ree-bop."

The first stage in the appreciation of bebop is to understand the original form of Dizzy Gillespie. Quoting now from the Master—

"Bop is jest boogie dun gone mad" comparable for lucidity and insight with some of Coleridge's remarks, e.g., "Keep to the Left."

To encourage the art form at the Season's Ball, here is an exceptional excerpt from our recent monograph (Publishers: Caversham Claptrap Ltd., price 3d.)—instructions for the St. Vitus Four Step. You will need three supporters for this—a partner and two crutches.

1. Lean forward on your crutches, head between the knees, your ankles supported by your friend.

2. Rhythmically grinding your teeth—one-two, grimace; one-two, grimace—forward roll on the crutches, thus bringing you to the natural position for the next stage.

3. Now complete the step by a forward bound, finishing at the knees-bend, arms folded position, with your partner crumpled in a heap in the corner.

4. Crutches to partner.

Naturally there are variants, but consistent practice of the above routine can only lead to one thing—fewer couples on the dance floor.

We anticipate a lengthy correspondence, but in the meantime if you require any information "all you gotter do is bop the question."

* * * *

IN p4aisE off Mi trip . . rit/r..,

(MSS sic) (Ed.)

Umdr t₂e sHpre @dinng shectnUt Ttr4E,
Tte willa₂e smiVvy s?ooD.
THER₂""s Ngwheerre El*e he"D ravhEr b₂,
s@ve sittin₂ HolDing Hhand₂.
BBut raWly wh@t i WAmT to SSaj
is rethar off tjs markk.;
TH*re?S nothlmg thA@t iz lQite soo gai
As sixxpenniweRth ov DaRk.
AnnF as thIs muzik slooLy DrIpz
F4om ofv my ImkY rabbOn;!
i sitt amd thiNk oFf conik strrIPs,
DEcl₂ne amd FAIL bi GiBbom.
iT""s soo muCh easIerr., I thiMk, tO tRiype,
T₂an skratsH wiT₂pEncij LiNNe,
It LiOkz mush DirTi3r amd RYpe
ON mi oo=rd, OL8Ver φ// NINE.

aNoM.



WHO WON — The Tortoise or the Hare ?

Perhaps however we are not too concerned in this particular race. One thing however that is our concern and which is good for the human race is the marvellous confectionery and the tastful Catering of

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VESTA PAINTS

THORTS ON SEKS*

I wonder, does the coy carnation,
Yielding to the lusty bee,
Feel an inward palpitation
For her lost virginity?
Does she feel in losing pollen
She is follen?

* * * *

The spider on her honeymoon
Displays a love most passionate,
But ends the revels all too soon
By eating her astonished mate;
Proving, though he may not thincit;
Amor vincit.

* * * *

Again, some protoplasmic passion
Assails the amoeba's lonely heart,
And in a most romantic fashion
Promptly tears itself apart.
Should one call this strange demenia
Schizophrenia?

* * * *

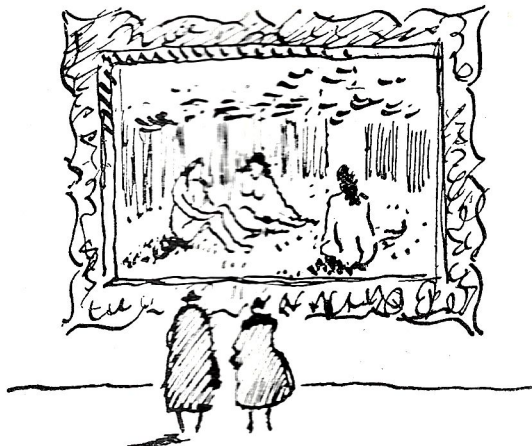
** Carefully restrained, so as to offend no-one.
(Not even the Watch Committee.)*

* * * *

A sign near Bromsgrove reads: 'Mid-
Worcestershire Centre for Artificial Insemina-
tion. All Persons Entering These Premises Do
So At Their Own Risk.'

What our Readers are Thinking

or
some
people
have got
themselves
into the way
of reading all
the words on all
the pages for fear
that they might miss
something which is new,
interesting, original or
even funny. But this is not



. . . . grass looks damp, too.

* * * *

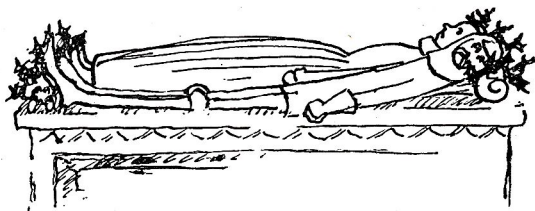
ULTRA MODERN VERSE

Breathes there
A
Man
With soul
So
Dead,
Who never to himself hath said,
When he hit
His
Foot
On the bottom of his bed,
Tut!!!
TUT * * *

* * * *

Voici l'Anglais avec son sang-froid habituel :
Here comes the Englishman with his usual
bloody cold.

* * * *



A plague on these Christmas decorations.

AS YE RIP SO SHALL YE SEW

27



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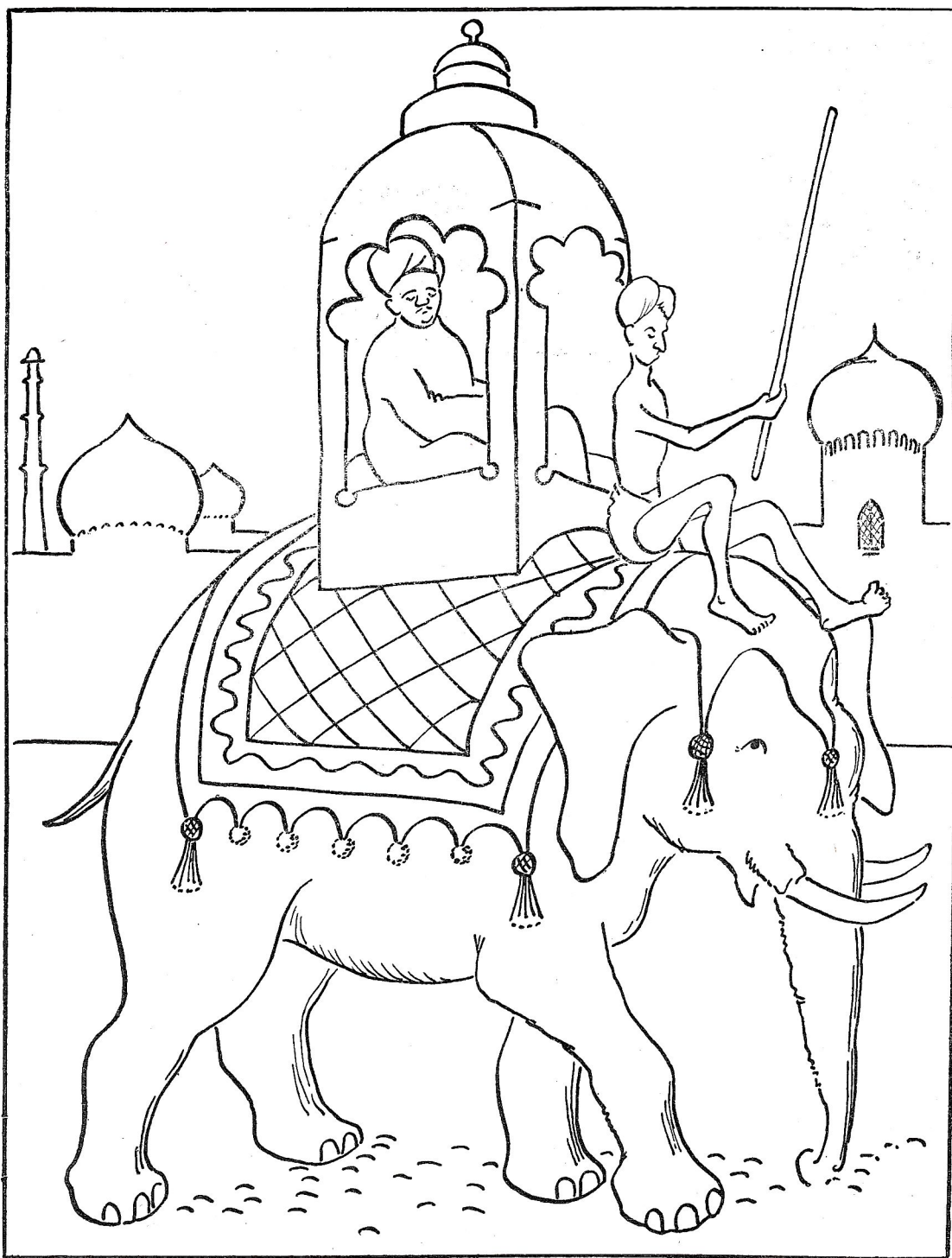
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Address.....



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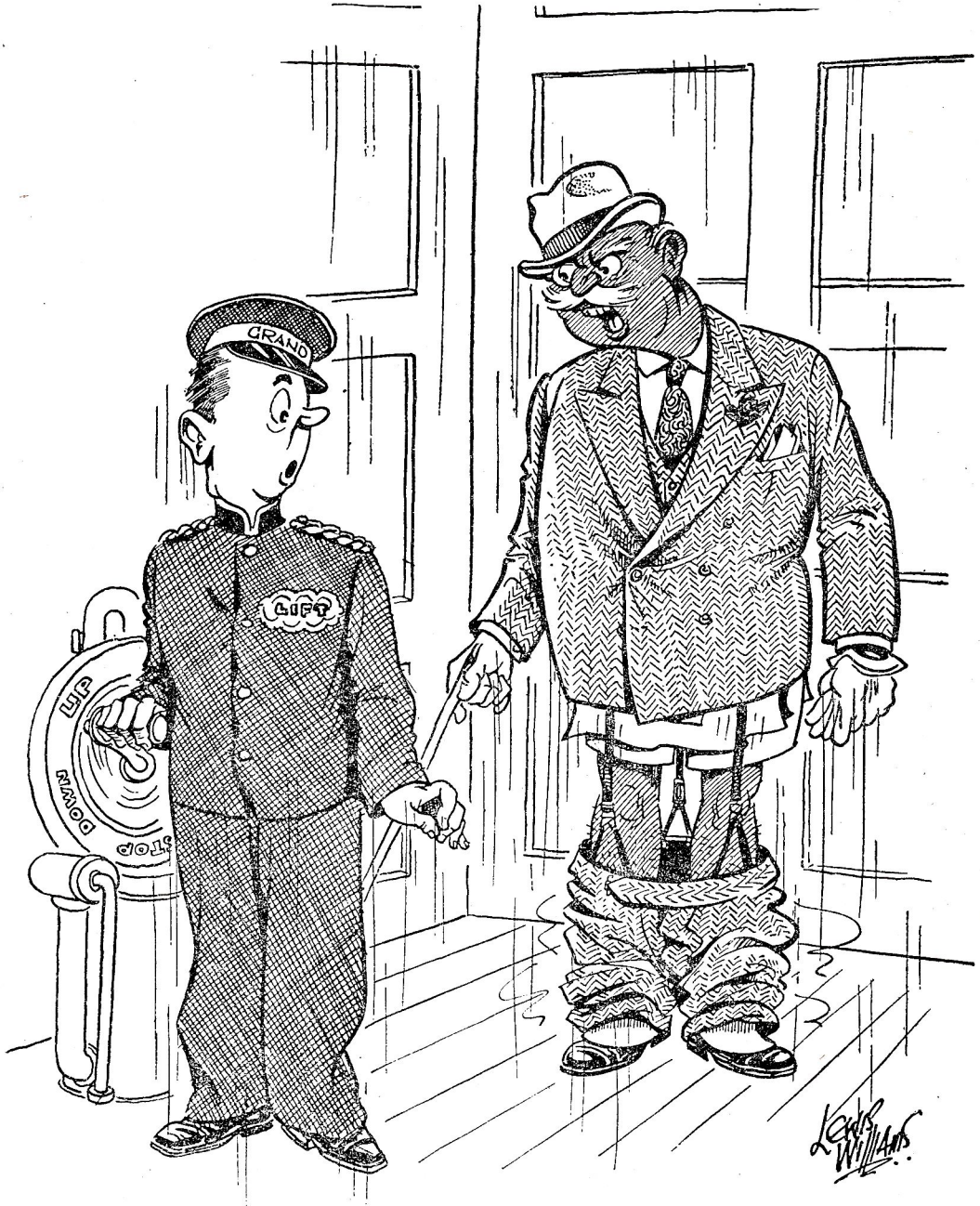
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Colour the picture in paint or crayon, fill in your name, address and age group in the space on page 28, and send the page to Art Editor, "Rattler," The University, not later than March 17th. Prizes will be awarded for the best entries in each age group.



"Dammit Sir ! is it necessary to start at that infernal speed ? ! !"

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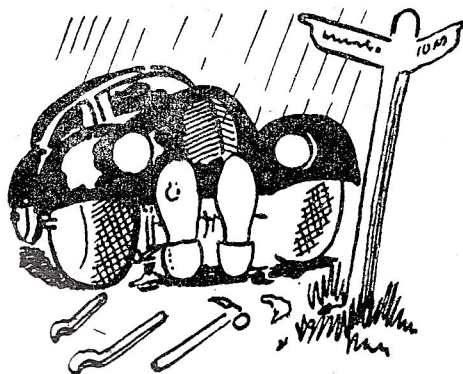
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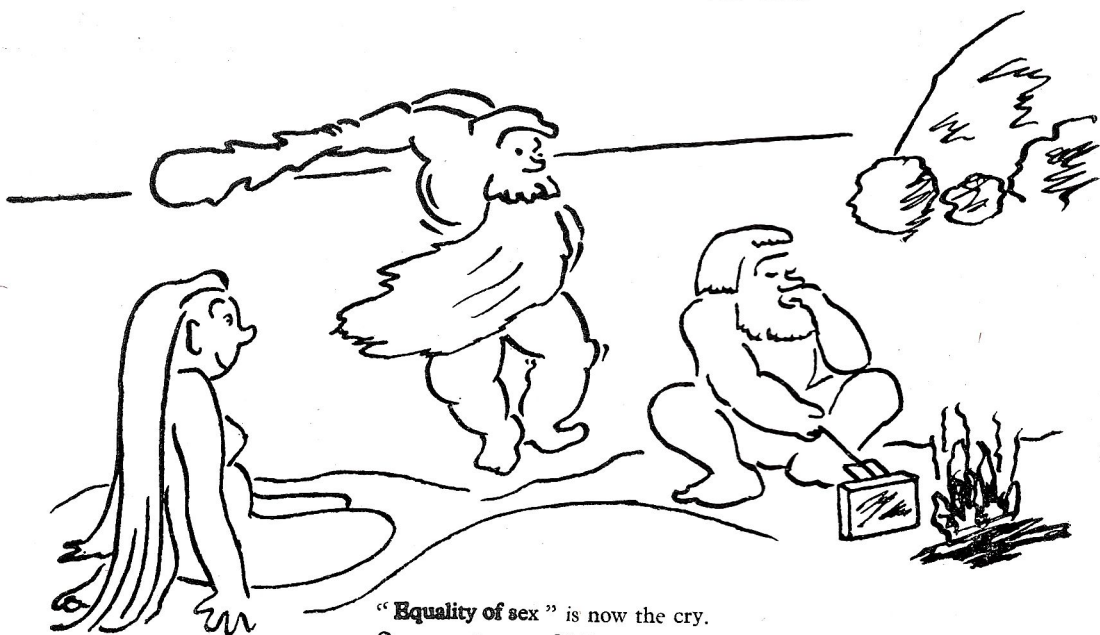
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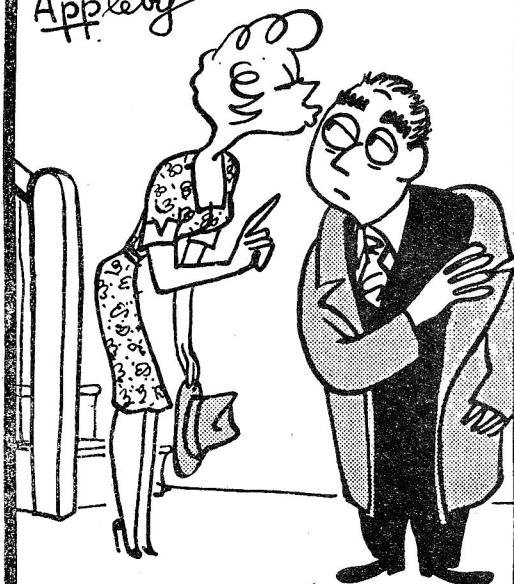
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